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LONDON AND NEW YORK: NOVELLO, EWER AND CO.

THE MARTYRDOM OF ST. POLYCARP

A SACRED ORATORIO

COMPOSED BY

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IN THE UNIVERSITY OF OXFORD.

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PREFACE.

ST POLYCARP comes first before us, in the History of the Church, as the venerable Bishop of Smyrna. Irenæus, who was his disciple, does indeed tell us that he had held converse with the Apostles, and with those who had enjoyed the much coveted privilege of seeing the Lord: but of his birthplace, his family, his country, we know nothing whatever. There is a tradition that he was appointed Bishop of Smyrna by St. John himself; and we know that he watched over the see intrusted to him for many years, fulfilling, as the affectionate testimony of Irenæus shows, all the functions of his office faithfully, and at the last bravely following his blessed Master even to the death.

Though it is only a probability that the words spoken by our Lord, through St. John, to the "Angel of the Church at Smyrna," were addressed to St. Polycarp, yet, as it is not unlikely, and as the words are most suitable, we have ventured to use them as an Introduction to the Oratorio. If it is necessary to apologise for putting them into the mouth of an Angel, we may say that as in the Martyrium S. Polycarpi (from which the words are chiefly taken) mention is made of an Angel comforting the aged Bishop before his trial, we have taken the liberty of introducing Angelic voices both here and in the Trio near the end.

The letter on St. Polycarp's Martyrdom is to be found in the Patres Apostolici, and (for the most part) in Eusebius. Its authority, and truth, as a whole, are generally credited: though there may have been some few interpolations—and though some of its statements may seem to savour of credulity and the love of the marvellous.

It was a circular letter written by the Church of Smyrna, especially addressed to the Philomelians, and then to all the Churches of God in the world. As this letter has throughout been carefully followed, it may conduce to the better understanding of the Oratorio if we briefly run through it, and point out our authority for the words we have used.

On the breaking out of the Persecution at Smyrna, the Bishop at first remained quietly in the city; but after a while, yielding to the persuasions of his friends, he removed thence, and betook himself to a country place, at no great distance, where he continued with a few companions. Finding himself still followed by his enemies, he sought another refuge. But even then he was not secure: for they caught two of his servants, one of whom, under torture, confessed the hiding-place of his master. Hereupon they sent soldiers at supper time to take him. And it is at this moment that we have supposed the introductory Choral to be sung. The alarm was given, and the Bishop might yet have escaped; but he chose rather to stay and abide the will of God. Then he met the soldiers, and begged them to eat and drink at his table, and to give him the space of an hour for prayer to God. This ended, they set him on an ass, and led him into the city. And as he went, the people were moved, and so much stir was made in the Theatre, that no one could be heard. But as he entered, a voice from heaven, the story continues, was heard comforting him—"Be strong, and quit thee as a man!" The Proconsul was sitting in judgment, and tried to persuade him to reverence his own grey hairs, and to recant. "Swear," he urged him, "by Cæsar's fortunes, and I will release thee—Curse the Christ!" Then it was that Polycarp made the famous reply, "Eighty and six years have I served Him, nor has He ever done me any wrong—How can I curse my King, my Saviour?" The Proconsul seems to have been struck by his dignity, and to have done all in his power to save him, first by persuasion, then by threats; but the old man stood firm, and all the more confessed himself a Christian. Therefore he was condemned to be burned; and the crowd, when they heard the proclamation, shouted for joy, and cried out, "He is the teacher of impiety; the father of Christians; the overthrower of our gods, who teaches many neither to sacrifice to nor to worship them." Placed at the pile, he begged them not to nail him to the stake, and they consented, and only bound him to it. Then he lifted up his eyes, and gave utterance to that magnificent prayer, a portion of which has been adopted into the Communion Service.

After this, the pile was lighted, but the fire did not touch the Martyr's person, and he remained unburnt in the midst of the flame: at last some of the bystanders bade the executioner kill him with his dagger: and so his soul found rest.

The Amphitheatre in which he suffered is still standing, and men point out the spot where it is said his body was buried.

The scene of the Oratorio is first laid at the retreat of St. Polycarp, in the neighbourhood of Smyrna; and afterwards changes to the Amphitheatre.

510.19, Novello, 175

THE MARTYRDOM OF ST. POLYCARP.

*The retreat of St. Polycarp in the neighbourhood
of Smyrna.*

OVERTURE.

RECITATIVE (*Contralto*).—THE ANGEL.

These things saith the First and the Last,
which was dead and is alive : I know thy works
and tribulation and poverty, but thou art rich.

—*Rev.* ii. 8, 9.

AIR.

Fear none of those things which thou shall
suffer. Be thou faithful unto death, and I will
give thee a crown of Life.—*Rev.* ii. 10.

CHORAL (*supposed to be sung by the Christians
in the fields*).

FIRST SEMI-CHORUS.

O ! Father, hear ! Thy children cry :
Thou triest us : the foes are nigh !
Give strength to those who fear Thy name ;
Let steadfast hearts Thy praise proclaim ;
Tho' foes may threaten sword or fire,
Tho' Thou a Martyr's blood require :

SECOND SEMI-CHORUS.

What Thou hast given we resign :
Our life, our hopes, our souls are Thine !
We hold them but as lent by Thee,
The servants of Thy will to be :
Through Thee, we heed nor joy nor pain :
To live is Christ, to die is gain :

FULL CHORUS (*Eight voices*).

Abiding in the lonely field,
Thy mighty arm alone our shield,
We wait Thy will : if life be ours,
Oh ! guide us through its trying hours :
If martyrdom our lot must be,
Let death be lost in victory.

CHORUS OF CHRISTIANS.

My father ! we are discovered ; lo ! the bands
of the heathen approach to pollute the sanctuary
of God, and to take thee away from thy children.

MARCH OF THE HEATHEN.

RECITATIVE (*Bass*).—ST. POLYCARP.

What would ye with an old and life-worn man ?
I fear you not, do with me as ye will :
Ye can do naught ! the will of God be done !

AIR.

Yet let me pray for a short space, my friends :
The while ye feast upon my homely cheer,
I grudge ye nought—may He your sins forgive !
I blame you not—the will of God be done !

Scene changes to the Amphitheatre at Smyrna.

RECITATIVE (*Tenor*).

A BYSTANDER.

Behold ! the Christians appear, and the people
are enraged at the sight of them ; they cry
furiously to one another, and encourage them-
selves in mischief. Hark to them !

CHORUS OF PAGANS.

Destroy the foes of the gods. No longer shall
they escape us. Down with the foes of the
gods ! their chief shall die.

RECITATIVE (*Contralto*).

THE ANGEL.

Thus saith the Lord, the Lord of Hosts, before
whom I serve : Be strong, Polycarp, and quit
thee as a man.

DUET (*Tenor and Bass*).

THE PROCONSUL AND ST. POLYCARP.

PROCONSUL.

Swear by Cæsar's fortunes : curse the Nazarene.

POLYCARP.

I cannot swear ; I am a Christian.

PROCONSUL.

I will let thee go if thou wilt curse the Nazarene.

POLYCARP.

Eighty and six years have I served the Christ,
nor did He ever do me wrong. How can I curse
my King ? How can I revile my Redeemer ?

PROCONSUL.

I can set lions upon thee, if thou wilt not turn.

POLYCARP.

I cannot turn from the better to the worse : I
am a Christian.

PROCONSUL.

If thou fearest not the lions, thou shalt be
burned with fire.

POLYCARP.

Thy fire is for a moment, and soon is quenched.
Thou dost not wot of a fire that never shall be
quenched, that burns for ever and ever. Do that
thou wilt !

RECITATIVE (*Tenor*).

THE PROCONSUL.

Ye heralds, do your duty. Proclaim Polycarp
a Christian !

CHORAL RECITATIVE.

THE HERALDS.

Polycarp confesses himself a Christian !

DOUBLE CHORUS OF CHRISTIANS
AND PAGANS.

PAGANS.

He taught impiety ; he is the father of
Christians ; he taught them not to sacrifice,
nor to worship the gods !

CHRISTIANS.

He taught us piety ; he is indeed our father ;
he hath overthrown their gods ; he hath exalted
the Christ.

AIR (*Bass*).—ST. POLYCARP.

O Lord God Almighty ! God of Angels and of
Power ! and of all the just who live before Thee !
I bless Thee for that Thou hast thought me
worthy of this day and hour : that I should take
part in the number of Thy Martyrs, in the cup
of Thy Christ : for the Resurrection unto Life
Eternal, that I might be received before Thee
this day, a sacrifice well pleasing in Thy sight.
Wherefore for all these things I praise Thee,
I bless Thee, I glorify Thee, with Thy eternal
well-beloved Son : to whom, with Thee and with
the Holy Ghost, be glory, now and evermore.

RECITATIVE (*Tenor*).—THE PROCONSUL.

Away with him to the flames ! It is not fit
that he should live !

CHORUS OF PAGANS.

Away with him to the flames !

SYMPHONY.

TRIO (*Trebles*).—THREE ANGELS.

In the sight of the unwise he seemed to die,
and his departure is taken for misery : but he is
at peace.—*Wisd.* iii. 2, 3.

CHORUS OF CHRISTIANS.

He is at peace ! Therefore we praise Thee ;
therefore we bless Thee, we glorify Thee, O
Father ! To whom with Thy Eternal Son, and
with the Holy Ghost, be glory and thanks for
evermore.

DOUBLE CHORUS.

Amen.

INDEX.

No.		PAGE
1.	OVERTURE	I
2.	RECITATIVE ... These things saith the First ...	7
3.	AIR ... Fear none of those things ...	8
4.	SYMPHONY	11
5.	CHORAL ... O! Father, hear! Thy children ...	12
6.	CHORUS ... My father, we are discovered ...	15
7.	MARCH	19
8.	RECITATIVE ... What would ye ...	23
9.	AIR ... Yet let me pray... ..	24
10.	RECITATIVE ... Behold! the Christians appear ...	27
11.	DOUBLE CHORUS ... Destroy the foes of the gods ...	27
12.	RECITATIVE ... Thus saith the Lord ...	33
13.	DUET ... Swear by Cæsar's fortunes ...	34
14.	RECITATIVE ... Ye heralds, do your duty ...	46
15.	CHORAL RECITATIVE ... Polycarp confesses himself ...	46
16.	DOUBLE CHORUS ... He taught impiety ...	47
17.	AIR (PRAYER) ... O Lord God Almighty, God of Angels ...	61
18.	RECITATIVE ... Away with him... ..	65
19.	CHORUS ... Away with him... ..	66
20.	SYMPHONY	72
21.	TRIO ... In the sight of the unwise ...	72
22.	CHORUS ... He is at peace ...	77
23.	DOUBLE CHORUS ... Amen	81

THE MARTYRDOM OF S^t POLYCARP.N^o 1. OVERTURE.Rev^d Sir F. A. G. Ouseley. Bar^t

PIANO. *Allegro.*

ff *mf* *p*

ff *mf*

ff

Ped. *

Ped. *

Ped. *



Tempo I.

sf *ff*

Ped. *

Ped. *

Ped. *

Musical notation for a piano piece, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

Dynamics and performance markings include:

- sf* (sforzando) at the beginning of the third system.
- p* (piano) at the beginning of the fourth system.
- ff* (fortissimo) at the beginning of the fifth system.
- Ped.* (Pedal) markings at the end of the fifth and sixth systems.
- A repeat sign at the end of the sixth system.

Ped.

p

pp

Un poco meno mosso.

p

cantabile

p

cresc.

Piu presto.

f *ff*

Nº 2. RECIT. THESE THINGS SAITH THE FIRST AND THE LAST.

THE ANGEL, CONTRALTO.

These things saith the First and the Last —

PIANO. *f*

Lento. ♩ = 72.

— which was dead and is a - live I know thy

f

works and tri - bu - la - tion and po - - ver -

p

-ty, But thou art rich.

p *pp*

Nº 3. AIR. FEAR NONE OF THOSE THINGS .

Andantino. THE ANGEL. CONTRALTO.

PIANO. *p*

Fear none of those things which thou shalt

suf - - fer, fear none of those things, fear

none of those things which thou shalt suf-fer, which thou shalt suf-fer, - which thou -

- shalt suf- - - fer, fear none of those

things which thou shalt suf - fer, fear

none of those things, fear none of those things which thou shalt

suffer, which thou shalt suf-fer, which thou shalt suf - fer, Be thou faith-ful un-to

rall. *a tempo* *cresc.*

death and I will give thee a crown of

Life, a crown of Life.

trm

Fear none of those

things which thou shalt suffer, fear

none of those things, fear none of those things which thou shalt

suffer, which thou shalt suffer, which thou shalt suffer; Be thou

faith - - ful un - - to death, and I will give thee a

crown of Life, a crown of

pp *rall.*

Life.

a tempo *dim.* *pp*

Nº 4. SYMPHONY.

Moderato.

P

PIANO.

Nº 5. CHORALE. O FATHER HEAR.

Supposed to be sung by the Christians in the fields.

1st STANZA*)*Tempo di Corale.*

SOPRANO. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

ALTO. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

TENOR. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

BASS. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

PIANO. *Tempo di Corale. ♩ = 60.*

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

*) The 1st stanza to be sung by half the Chorus, the 2nd by the other half, and the 3rd stanza by the whole together.

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

[illegible]

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

Nº 6.
Allegro agitato.

-ry.

-ry.

-ry.

-ry.

-ry.

-ry.

-ry.

-ry.

Allegro agitato. ♩ = 132.

pp

musical score for piano and orchestra, page 16. The score features a piano part with a complex, flowing melody and a steady bass line, and an orchestral part with multiple staves for strings and woodwinds. The piano part includes dynamic markings such as *cresc. a poco a poco*, *cresc.*, *sempre*, *al*, and *ff*.

Musical score for page 17, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The piano part includes a complex arpeggiated accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal parts are arranged in four staves, with lyrics in English. The lyrics are: "My Fa - ther we are dis - cov - er - ed; lo! the bands of the hea - then ap - proach! They ap - proach! lo! the bands of the hea - then ap - proach! They ap - proach!"

The score is divided into three systems. The first system shows the piano introduction with a *pp* dynamic. The second system shows the vocal entry with a *p* dynamic. The third system shows the vocal parts continuing with the piano accompaniment.

Dynamics: *pp*, *p*, *pp*, *ped.*

Lyrics:

My Fa - ther we are dis - cov - er - ed; lo! the

My Fa - ther we are dis - cov - er - ed;

My Fa - ther we are dis - cov - er - ed; lo! the

My Fa - ther we are dis - cov - er - ed;

bands of the hea - then ap - proach! They ap -

lo! the bands of the hea - then ap - proach!

bands of the hea - then ap - proach! They ap -

lo! the bands of the hea - then ap - proach!

crusc.
 -proach to pol-lute the Sanc - -tu - a - ry of God: and to
 -proach to pol-lute the Sanc - -tu - a - ry of God: and to
 and to

cre - - scen - da - - malta
 * *Ped.* *

fff
 take thee a-way from thy chil - - - - - dren!
 take thee a-way from thy chil - - - - - dren!
 take thee a-way from thy chil - - - - - dren!
 take thee a-way from thy chil - - - - - dren!

ff
Ped. * *Ped.* * *Ped.*

rall. un poco

Nº 7. MARCH.

Tempo di Marcia. ♩ = 96.

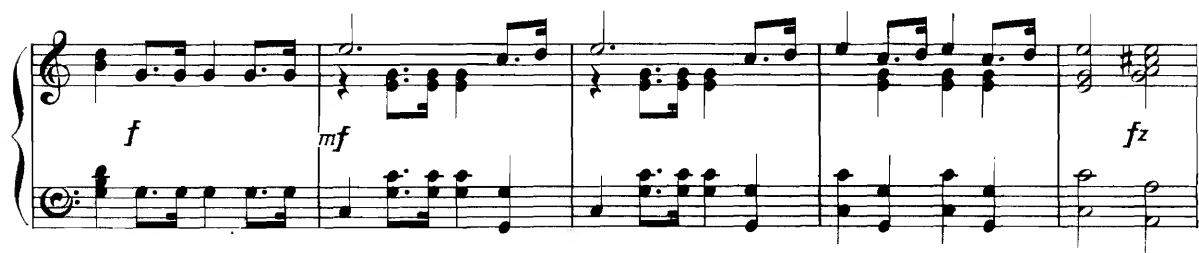
The musical score for "March No. 7" is presented in five systems. The tempo is marked "Tempo di Marcia" with a quarter note equal to 96 beats per minute. The key signature is one sharp (F#). The dynamics are as follows:

- System 1: *f* (first measure), *fz* (fourth measure).
- System 2: *ff* (third measure).
- System 3: *mf* (second measure).
- System 4: *mf* (second measure).
- System 5: *mf* (second measure).

Triplets are indicated in the third system, measures 1 and 2. The score concludes with a final cadence in the fifth system.

The musical score is written for piano and consists of five systems of staves. Each system has a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The treble staff begins with a trill marked *tr*. The bass staff has a forte (*ff*) dynamic marking. The music features eighth and sixteenth notes.
- System 2:** The treble staff contains several triplet markings (*3*). The bass staff continues with eighth and sixteenth notes.
- System 3:** The treble staff has a piano (*p*) dynamic marking. The bass staff features triplet markings (*3*) and chords.
- System 4:** The treble staff has a mezzo-forte (*mf*) dynamic marking. The bass staff features triplet markings (*3*) and chords. A *cresc.* (crescendo) marking is present in the treble staff.
- System 5:** The treble staff has a forte (*f*) dynamic marking. The bass staff features triplet markings (*3*) and chords. A piano (*p*) dynamic marking is present in the treble staff.



This page contains six systems of musical notation for piano. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a series of triplets in the right hand and a steady eighth-note accompaniment in the left hand.
- System 2:** Includes a *p* (piano) dynamic marking and a trill in the right hand.
- System 3:** Includes *f* (forte), *ff* (fortissimo), and *p* (piano) dynamic markings.
- System 4:** Includes *f* (forte) and *ff marc.* (fortissimo marcato) dynamic markings.
- System 5:** Includes a *Ped.* (pedal) marking and a fermata.
- System 6:** Includes a *fff* (fortississimo) dynamic marking and a *Ped.* (pedal) marking.

The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature has one flat (B-flat), and the time signature is 4/4.

Nº 8. RECIT. WHAT WOULD YE WITH AN OLD AND LIFE-WORN MAN.

Larghetto. ♩ = 66. ST POLYCARP.

PIANO. *pp*

What would ye with an

old and life - worn man? I flee ye not, do

with me as ye will: Ye can do nought!

Più presto.

cresc. *sf* *f*

Adagio. *p*

The will of God be done.

Adagio. *p* *pp* L.H.

Ped. 6997

Nº 9. AIR. YET LET ME PRAY.

Andantino. ♩ = 66.

PIANO.

sempre legato

p

Yet let me pray for a short space my friends,

yet let me pray, yet let me pray for a

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino' and a metronome indication of 66 beats per minute. The piano part is marked 'PIANO' and 'sempre legato', with a dynamic marking of 'p' (piano). The vocal part enters with the lyrics 'Yet let me pray for a short space my friends,'. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal line is a simple melody that follows the lyrics.



short space my friends, the while ye feast, the

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "short space my friends, the while ye feast, the".



while ye feast up - on my home - - ly cheer:

This system contains the second line of the musical score. The lyrics are: "while ye feast up - on my home - - ly cheer:". The piano accompaniment includes a trill in the right hand.



Yet let me

This system contains the third line of the musical score. The lyrics are: "Yet let me".



pray.

This system contains the fourth line of the musical score. The lyrics are: "pray.".

I grudge ye nought,

may He your sins for - give, may He your sins for -

- give, I blame you not, I blame you not; The

will of God, the will of God be done.

colla voce *rall.* *a tempo*

Nº 10. RECIT. BEHOLD, THE CHRISTIANS APPEAR.

A BYSTANDER.

Be - hold, the Chris - tians ap - pear, and the

peo-ple are en-rag-ed at the sight of them! They cry fu-rious-ly to one an-o-ther,

and en-cou-rage themselves in mis-chief; Hark — to them!

Segue Chorus.

PIANO. *f*

Nº 11. DOUBLE-CHORUS OF PAGANS. DESTROY THE FOES OF THE GODS.

Agitato.
SOPRANO.

ALTO.

TENOR.

BASS.

SOPRANO.

ALTO.

TENOR.

BASS.

Agitato. ♩ = 120.

ff

De-stroy the foes of the gods,

De-stroy the foes of the gods,

De-stroy the foes of the gods,

De-stroy the

De-stroy the

De-stroy the

De-stroy the

De-stroy the

CHORUS I.

CHORUS II.

lon-ger shall they es-cape us: Down with the

lon-ger shall they es-cape us: Down with the foes of the gods,

lon-ger shall they es-cape us: Down with the

-cape us, shall they es-cape us: Down with the

-cape us, shall they es-cape us: Down with the

-cape us, shall they es-cape us: Down with the

-cape us, shall they es-cape us: Down with the

Down with the foes of the

foes of the gods, down with the foes,

down with the foes of the gods, down,

Down with the foes of the gods, the foes of the gods,

Down with the foes of the gods,

Down with the foes of the gods,

gods, down with the foes of the gods,

foes of the gods, down,

die; De - stroy the foes of the gods, de -
die, their Chief shall die, their Chief
die; De - stroy the foes of the gods, de -
die, their Chief shall die, their Chief
die; De - stroy the foes of the gods, de -
die, their Chief shall die, their Chief
die; De - stroy the foes of the gods, de -
die, their Chief shall die, their Chief

-stroy the foes of the gods; Down with the foes of the
shall die; Down with the
-stroy the foes of the gods; Down with the
shall die; Down with the
-stroy the foes of the gods; Down with the
shall die; Down with the foes of the gods, down,
-stroy the foes of the gods; Down with the
shall die; Down with the

Nº 12. RECIT. THUS SAITH THE LORD.

Andante. ♩ = 66.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a more active melody in the bass clef. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The dynamics are marked 'pp' (pianissimo).

THE ANGEL. CONTRALTO.

The vocal entry begins with a whole rest on the vocal staff. The piano accompaniment continues with a steady harmonic support. The lyrics 'Thus saith the' are written under the vocal staff. The piano part includes the marking 'colla voce'.

The vocal line continues with the lyrics 'Lord, the Lord of Hosts, be-fore Whom I serve; "Be'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The vocal line continues with the lyrics 'strong Po-lycarp and quit thee as a man."'. The piano accompaniment features some trills (tr) in the right hand. The piece concludes with a final cadence.

The piano conclusion features a more active and melodic line in the right hand, with trills (tr) and a final cadence in the left hand.

Nº 13. DUET. SWEAR BY CÆSAR'S FORTUNES.

Allegretto con moto.

TENOR.

BASS.

PIANO.

Allegretto con moto. ♩ = 160.

mf

THE PROCONSUL.

Swear by Cæ - - sar's for - tunes,

Curse the Na - - za - rene:

Swear by Cæ - sar's for - - - tunes,

Curse the Na - za - rene:

cresc.

ff

I can - not

dim.

pp

Swear by

swear, I can - not swear,

Swear by

Cæ - sar's for - tunes, Curse the

I can - not, can - not swear;

Na - za - rene:

ff *dim.*

I can - not swear,

pp

I can - not swear, I

ff

am a Chris - - - tian!

I will let thee go, I will let thee

go if thou wilt curse the Na - - za - rene;

p

f *dim.*

CRESC.



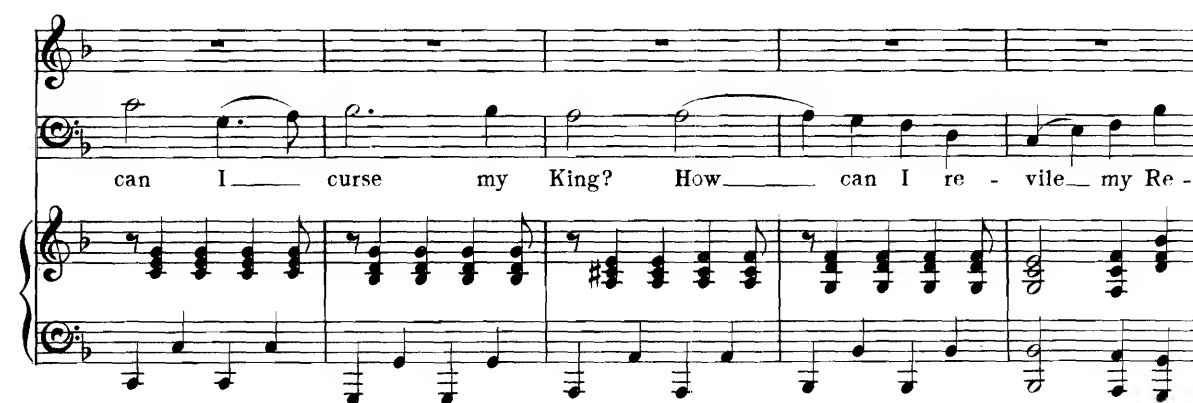
Eigh - ty and six — years have I serv - ed the



Christ, Nor did He ev - er do me wrong,



— nor did He ev - er do — me — wrong; How



can I — curse my King? How — can I re - vile — my Re -

- deem - - er.

I can set li - - ons up - on thee,

if thou wilt not turn;

Do

so, I can - not turn from the



bet - ter to the worse;

f

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte).



This system contains the second system of music, continuing the vocal and piano parts from the first system.



ff
I am a Chris - - - - - tian!

ff

This system contains the third system of music. The vocal line begins with the lyrics "I am a Chris - - - - - tian!". The piano part has a dynamic marking of *ff* (fortissimo).



fp

This system contains the fourth system of music. The piano part has a dynamic marking of *fp* (fortissimo piano).

If thou fear - - est not the
 li - ons, Thou shalt be burn - ed with
 fire, If thou fear - - est not the
 li - - - ons, Thou shalt be burn - ed with

mp

fire.

ff *dim.*

I can - not turn from the bet-ter to the

Thou shalt be burn - ed if thou wilt not

worse, I can - not, can - not

turn, thou shalt be burn - ed with fire;

turn,

ff

First system of musical notation. It consists of three staves. The top two staves are empty. The bottom staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). It contains a piano introduction with chords and a melodic line in the bass. Dynamics include *dim.* and *pp*.

Second system of musical notation. It consists of three staves. The top two staves are empty. The bottom staff is a grand staff with a key signature of one sharp. It contains a piano introduction with chords and a melodic line in the bass. Dynamics include *f*, *sf*, *p*, and *f*. The lyrics "Thy fire is for a mo - ment, and soon is quench - ed;" are written below the staff.

Third system of musical notation. It consists of three staves. The top two staves are empty. The bottom staff is a grand staff with a key signature of one sharp. It contains a piano introduction with chords and a melodic line in the bass. The lyrics "Thou" are written below the staff.

Fourth system of musical notation. It consists of three staves. The top two staves are empty. The bottom staff is a grand staff with a key signature of one sharp. It contains a piano introduction with chords and a melodic line in the bass. The lyrics "dost not wot of a fire that" are written below the staff.

nev - er shall be quench - ed, that burns

for ev - er and ev - er.

fff

p

First system of musical notation. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The top staff contains whole rests. The bottom staff features a piano accompaniment with a steady eighth-note pattern in the left hand and chords in the right hand. A *pp* (pianissimo) dynamic marking is placed below the right hand.

Second system of musical notation. The top staff has whole rests. The bottom staff contains a vocal line with lyrics: "Do — that thou wilt." The tempo markings *p*, *rall.*, and *a tempo* are placed above the notes. The piano accompaniment in the bottom staff includes a *rall.* marking and features a more active eighth-note pattern.

Third system of musical notation. The top staff has whole rests. The bottom staff continues the piano accompaniment with a complex, flowing eighth-note pattern in both hands.

Fourth system of musical notation. The top staff has whole rests. The bottom staff features a piano accompaniment with a *rall.* marking and a *pp* marking. The right hand has a series of chords, while the left hand continues with a melodic line.

Nº 14. RECIT. YE HERALDS DO YOUR DUTY.

Allegro. THE PROCONSUL.

PIANO. *ff*

Ye heralds do your du - ty;

Proclaim Po - ly-carp a Chris-tian!

Nº 15. CHORAL RECIT. POLYCARP CONFESSES HIMSELF.

Allegro.

PIANO. *ff*

CHORUS of HERALDS.

TENOR. Po - lycarp con-fess-es him-self a Chris - tian!

BASS. Po - lycarp con-fess-es him-self a Chris - tian!

ff

Segue Chorus.

Nº 16. DOUBLE CHORUS. HE TAUGHT IMPIETY.

Allegro non troppo.

SOPRANO. Chorus of Pagans. He taught im - pi - e - ty; He is the Fa-ther of Chris - tians, he

ALTO. He taught im - pi - e - ty; He is the Fa-ther of Chris - tians, he

TENOR. He taught im - pi - e - ty; He is the Fa-ther of Chris - tians, he

BASS. He taught im - pi - e - ty; He is the Fa-ther of Chris - tians, he

SOPRANO. Chorus of Christians.

ALTO.

TENOR.

BASS.

Allegro non troppo. ♩ = 108.

PIANO. *f*

is the Fa-ther of Chris - tians!

is the Fa-ther of Chris - tians!

is the Fa-ther of Chris - tians!

is the Fa-ther of Chris - tians!

He taught us

He taught us

He taught us

He taught us

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

He is the Fa - ther of Chris - tians, he is the Fa - ther of

Christians! He taught them

Christians! He taught them

Christians! He taught them

Christians! He taught them

He is in - deed our Fa - ther, he is in - deed our Fa - ther!

He is in - deed our Fa - ther, he is in - deed our Fa - ther!

He is in - deed our Fa - ther, he is in - deed our Fa - ther!

He is in - deed our Fa - ther, he is in - deed our Fa - ther!

He is in - deed our Fa - ther, he is in - deed our Fa - ther!

not to sa - cri - fice, nor to wor - ship the gods!

not to sa - cri - fice, nor to wor - ship the gods!

not to sa - cri - fice, nor to wor - ship the gods!

not to sa - cri - fice, nor to wor - ship the gods!

He hath o - ver - thrown their

He hath o - ver - thrown their

He hath o - ver - thrown their

He hath o - ver - thrown their

Più mosso.

He taught them not to sa - cri - fice, nor to_

gods, he hath ex - alt - ed the Christ!

gods, he hath ex - alt - ed the Christ!

gods, he hath ex - alt - ed the Christ!

gods, he hath ex - alt - ed the Christ!

Più mosso. ♩ = 144.

He taught them not to sa - cri - fice, nor to wor - ship the

wor - ship the gods, he taught them not to sa - cri -

He hath o - ver - thrown their

L.H.

gods, nor to wor-ship the gods, to wor-ship the gods, He taught them
 - fice, nor to wor-ship the gods, to wor-ship the gods, nor to
 He taught them He taught them
 He taught them not to sa-cri-fice, nor to wor-ship the gods,
 He hath o-ver-thrown their gods,
 gods!
 He hath
 not to sa-cri-fice, nor to wor-ship the
 wor-ship, nor to wor-ship the gods, nor to
 not to sa-cri-fice, nor to wor-ship the gods, nor to
 nor to wor-ship the gods, nor to wor-ship, to
 o-ver-thrown their gods,

gods. He taught them not to sa - - - cri - -
 wor - ship the gods,
 wor-ship the gods,
 wor - ship the gods,
 He hath o-ver-thrown their gods, he hath ex - alt - ed the
 He hath o - ver - thrown their

- fice!
 He taught them not to sa - - - cri - - - fice!
 Christ, he hath ex - alt - ed, ex - alt - ed the Christ, he
 He hath o-verthrown their gods, he hath ex - alt - ed the Christ, he
 gods, he hath o-verthrown their gods, their gods,

He taught them not to sa - - - cri - - - fice, to sa - cri -
 hath ex - alt - ed, ex - alt - ed, ex - alt - ed the Christ, ex - alt - ed the
 hath ex - alt - ed, ex - alt - ed the Christ, the
 he hath o-verthrown their gods, he hath ex - alt - ed the Christ, the Christ,

He taught them not to sa - - -
 - fice!
 Christ; He hath o - ver - thrown, he hath o - ver - thrown
 Christ, ex - alt - ed the Christ, ex - - - alt - ed
 he hath ex - alt - ed, he hath ex - alt - ed, ex -
 He hath o-verthrown their gods, he hath ex -

6997

He taught them not to sa-cri - fice, nor to wor - ship the

- deed our Fa - - ther!

- deed our Fa - - ther!

- deed our Fa - - ther!

- deed our Fa - - ther! He hath o-verthrown their

gods, nor to wor - ship the gods. He taught them not to sa-crifice,

He taught them not to sa-cri - fice, nor to wor -

He taught them not to sa-cri - fice, nor to

He hath

gods, he hath o-verthrown their gods, he hath ex - alt -

nor to wor-ship, to wor-ship the
- ship the gods, to wor-ship the gods,
wor-ship the gods, nor to wor-ship the
o-verthrown their gods, he hath o-verthrown their gods, He hath ex -
ed the Christ, the Christ;

gods; He taught them
He taught them not to sa - crifice,
He taught them not to sa - cri - fice, nor to
gods; He taught them
He hath o-verthrown their gods, he hath ex - alt - ed the Christ, hath ex -
He hath
- alt - ed, ex - alt - ed the Christ, ex - alt - ed the Christ, ex -
He hath ex - alt - ed the Christ, ex - alt - ed the Christ,

not to sa - cri - fice, nor to wor - ship the gods.

He taught them not to sa - cri -

wor - ship the gods, nor to wor-ship,

not to sa - crifice, he

- alt - ed the Christ, hath ex - alt - ed the Christ. He hath

o-verthrown their gods, he hath ex - alt - ed the Christ.

- alt - ed the gods, hath ex - alt-ed the Christ.

He. hath ex - alt -

He taught them not to sa - cri - fice, nor to wor - ship the

- fice, nor to wor - ship the gods, nor to wor - ship the

nor to wor - ship the

taught them not to

o - ver-thrown their gods, hath o - ver - thrown their

He hath o - verthrown their gods, he hath o - ver - thrown their

He hath o - verthrown their gods, he hath o - ver - thrown their

- ed the Christ,

gods, He taught them not to wor - ship the gods!

gods, He taught them not to wor - ship the gods!

gods, He taught them not to wor - ship the gods!

sa - cri - fice, nor to wor - ship the gods!

gods, He hath ex - alt - ed, ex - alt - ed the Christ!

gods, He hath ex - alt - ed, ex - alt - ed the Christ!

gods, He hath ex - alt - ed, ex - alt - ed the Christ!

He hath ex - alt - ed, ex - alt - ed the Christ!

accel.

He taught im - pi - e -

He taught im - pi - e -

He taught im - pi - e -

He taught im - pi - e -

accel.

He taught us

He taught us

He taught us

He taught us

accel.

- ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 pi - e - ty, He taught us pi - e - ty! He is in - deed our_
 pi - e - ty, He taught us pi - e - ty! He is in - deed our_
 pi - e - ty, He taught us pi - e - ty! He is in - deed our_
 pi - e - ty, He taught us pi - e - ty! He is in - deed our_
 pi - e - ty, He taught us pi - e - ty! He is in - deed our_
 pi - e - ty, He taught us pi - e - ty! He is in - deed our_

Più mosso.

Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -

Più mosso.

Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -

Tempo primo.

- ship the gods!

- ship the gods!

- ship the gods!

- ship the gods!

- ed the Christ!

- ed the Christ!

- ed the Christ!

- ed the Christ!

Tempo primo.

6997

Nº 17. AIR. O LORD GOD ALMIGHTY.
PRAYER.

Andante. ♩ = 72. *S^t POLYCARP.* *p*

O Lord God Al-

PIANO. *p* *pp*

CRESC.

- migh - ty! God of An-gels and of Pow'rs! and of all the Just, who

live be - fore Thee! I bless Thee, I bless Thee, for that

CRESC.

Thou hast thought me wor - thy of this day, wor - thy of this day and

hour! that I—should take

part in the num - ber of Thy Mar - - tyrs; in the

accel.

accel.

LESS.

cup, in the cup of Thy Christ! For the Re-sur-rec-tion

tr.

Tempo I.

p

colla voce

pp

un-to Life E - ter - nal!

dim.

that I might be re - ceiv - ed be - fore Thee this

day, a sa - cri-fice well pleas - ing in Thy sight.

Poco più mosso.
ff Where-fore, for all these

things, I praise Thee, I bless Thee, I glo - - ri-fy

Thée; with Thy E - ter - nal well be-lov - ed

p

Son, with Thy E - ter - nal well - be-lov - ed

Son; to Whom with

Thée, and with the Ho - ly Ghost, .Be

rall.

Tempo I.

glo - ry now and e - ver-more, be glo-ry now and e - ver-

- more.

tr

p rall.

Nº 18. RECIT. AWAY WITH HIM.

Veloce. THE PROCONSUL.

A-way with

PIANO. *ff*

him! *tr* A - way with him! to the flames!

for it is not fit that he should live!

colla voce

6997 *segue Chorus.*

Nº 19. CHORUS OF PAGANS. AWAY WITH HIM.

Agitato.

SOPRANO. *ff* A - way with him, a - way with him to the

ALTO. *ff* A - way with him, a - way with him to the

TENOR. *ff* A - way with him, a - way with him to the

BASS. *ff* A - way with him, a - way with him to the

Agitato. ♩ = 176.

PIANO. *ff*

flames! A - way with him, a - way with him to the flames!

flames! A - way with him, a - way with him to the flames!

flames! A - way with him, a - way with him to the flames!

flames! A - way with him, a - way with him to the flames!

A -

A -

A -

A -

A -

-way with him to the flames, A - way with him!

-way with him to the flames, A - way with him!

-way with him to the flames, A - way with him!

-way with him to the flames, A - way with him!

a - way with him! to the flames!

a - way with him! to the flames!

a - way with him! to the flames!

a - way with him! to the flames!

to the flames! A -

to the flames! A -

to the flames! A -

to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames!

-way with him, a - way with him to the flames!

-way with him, a - way with him to the flames!

-way with him, a - way with him to the flames!

6997

to the flames! *ff*

to the flames! *ff*

to the flames! *ff*

to the flames! *ff*

to the flames!

to the
to the
to the
to the

flames!
flames!
flames!
flames!

6997

to the flames!

to the flames!

to the flames!

to the flames!

6997

This musical score is for page 70 of a composition. It features a vocal line at the top with the lyrics "to the flames!" repeated four times across four staves. Below the vocal line is a piano accompaniment consisting of two staves. The piano part includes a complex, fast-moving melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The page number "6997" is printed at the bottom center of the page.

This page of musical notation consists of six systems of staves. The first five systems each have a treble and bass staff joined by a brace. The sixth system has a treble staff and a bass staff, but the treble staff contains only whole rests. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'Ped.' and 'ff'.

System 1: Treble staff has a series of eighth and sixteenth notes. Bass staff has a few notes and rests.

System 2: Treble staff continues with eighth and sixteenth notes. Bass staff has a few notes and rests.

System 3: Treble staff has a series of eighth and sixteenth notes. Bass staff has a few notes and rests.

System 4: Treble staff has a series of eighth and sixteenth notes. Bass staff has a few notes and rests.

System 5: Treble staff has a series of eighth and sixteenth notes. Bass staff has a few notes and rests. A 'Ped.' marking is present.

System 6: Treble staff contains only whole rests. Bass staff has a series of eighth and sixteenth notes. A 'ff' marking is present.

Nº 20. SYMPHONY.

Andante.

PIANO. *pp*

Nº 21. TRIO. IN THE SIGHT OF THE UNWISE.

Andante. THREE ANGELS.

SOPRANO I. In the sight of the un - wise — he seem - ed to

SOPRANO II. In the sight of the un - wise — he seem - ed to

ALTO. In the sight of the un - wise he seem - ed to

Andante. ♩ = 116.

PIANO. *p*

die, and his de - par - ture is ta - ken for

die, and his de - par - ture is ta - ken for

die, and his de - par - ture is ta - ken for

mi - se - ry,

mi - se - ry, but he is at

mi - se - ry, but he is at peace, he is at

but he is at peace, he is at peace. In the

peace, he is at peace. In the

peace, he is at peace. In the

sight of the un - wise he seem - ed to die, In the
sight of the un - wise he seem - ed to die,
sight of the un - wise he seem - ed to die,

sight of the un - wise, he seem -
In the sight of the un - wise,
In the

- ed to die, and
of the un - wise he seem - ed to die
sight of the un - wise he seem - ed to die

his de - par - ture, and his de - par - ture is
and his de - par - ture is ta - ken
he seem - ed to die, and his de -
ta - ken for mi - se - ry, but he is at peace! In the
for mi - se - ry, for mi - se - ry, but he is at peace! In the
- par - ture is ta - ken for mi - se - ry, but he is at peace! In the
sight of the un - wise he seem - ed to die, and
sight of the un - wise he seem - ed to die, and
sight of the un - wise he seem - ed to die, and

6997

his de - par - ture is ta - ken for mi - se - ry, but he is at
 his de - par - ture is ta - ken for mi - se - ry, but
 his de - par - ture is ta - ken for mi - se - ry,

peace, but he is at peace; he is at peace, he is _____ at
 he _____ is _____ at peace; he is at peace, he is _____ at
 but _____ he _____ is at peace; he is at

peace!

peace!

peace!

Nº 22. CHORUS OF CHRISTIANS. HE IS AT PEACE.

77

Andante maestoso.

SOPRANO. *f* He is at

ALTO. *f* He is at

TENOR. *f* He is at

BASS. *f* He is at

Andante maestoso. ♩ = 56.

PIANO. *f*

peace!

peace!

peace!

peace!

There - fore we bless Thee,

There - fore we bless Thee,

There - fore we bless Thee,

There - fore we bless Thee,

6997

there - fore we bless Thee, we glo - ri - fy Thee, O

there - fore we bless Thee, we glo - ri - fy Thee, O

there - fore we bless Thee, we glo - ri - fy Thee, O

there - fore we bless Thee, we glo - ri - fy Thee, O

Fa - - - ther!

Fa - - - ther!

Fa - - - ther!

Fa - - - ther!

To Whom, with Thy E -

To Whom, with Thy E -

To Whom, with Thy E -

To Whom, with Thy E -

- ter - nal Son, and with the

- ter - nal Son, and with the

- ter - nal Son, and with the

- ter - nal Son, and with the

Ho - ly Ghost,

Ho - ly Ghost,

Ho - ly Ghost,

Ho - ly Ghost,

be glo - ry, and

be glo - ry, and

be glo - ry, and

be glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e - ver - more; glo - ry, and

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

The second system continues the vocal and piano parts. The vocal parts now have a more complex melody with some notes beamed together. The piano accompaniment also features some more complex chords and patterns, particularly in the right hand.

Non troppo presto.

SOPRANO. CHORUS I.

ALTO.

TENOR.

BASS.

A - - - men, A - - - men, A - - - men,

SOPRANO. CHORUS II.

ALTO.

TENOR.

BASS.

A - - - men, A - - - men,

Non troppo presto. = 138.

PIANO.

f

A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men,

- men, A - - - men, A - - - men, A - - - men, A - - - men,

6997

This image shows a page of musical notation for a choir. The score is written for multiple voices and piano accompaniment. The lyrics "A - men" are repeated throughout the piece. The notation includes various musical symbols such as notes, rests, and bar lines. The piano part is written in the lower staves, and the vocal parts are in the upper staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is in a major key and has a steady, rhythmic feel. The lyrics "A - men" are written below the vocal staves, indicating the words to be sung. The piano part provides a harmonic and rhythmic foundation for the vocal lines. The overall structure of the piece is a single, continuous melody for the choir, with the piano accompaniment supporting it. The notation is clear and easy to read, with good spacing and alignment. The use of different staves allows for a clear distinction between the vocal and piano parts. The repetition of the lyrics "A - men" suggests a simple, devotional song. The musical notation is well-organized and follows standard conventions for choir music. The page is a single system, with all the music contained within one set of staves. The overall impression is one of a well-crafted and easy-to-perform musical piece.

This musical score is for a choir and piano. It consists of 12 staves. The top four staves are vocal parts, and the bottom four staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts are arranged in four parts, with lyrics written below the notes. The lyrics include "A - men" and "A - men, A - men". The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The music is in a major mode and has a joyful, celebratory feel.

6997

musical score for a choir and piano, featuring multiple staves with vocal lines and piano accompaniment. The lyrics are "Amen" and "Amen, Amen".

The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has 10 staves, and the second system has 10 staves. The piano part is in the bottom staff of each system, and the vocal parts are in the staves above.

The lyrics are as follows:

System 1:

Staff 1: -men, A - men,

Staff 2: -men, A - men, A - - men, A - - men, - Amen, A - men,

Staff 3: - men, Amen, A - men,

Staff 4: A - men, A - men, A - men, A - men, A - men, Amen, A - men,

Staff 5: -men, A - men,

Staff 6: -men, A - men, A - - men, A - - men, - Amen, A - men,

Staff 7: - men, Amen, A - men,

Staff 8: A - men, A - men, A - men, A - men, A - men, Amen, A - men,

Staff 9: (Piano accompaniment)

Staff 10: (Piano accompaniment)

System 2:

Staff 1: (Piano accompaniment)

Staff 2: (Piano accompaniment)

Staff 3: (Piano accompaniment)

Staff 4: (Piano accompaniment)

Staff 5: (Piano accompaniment)

Staff 6: (Piano accompaniment)

Staff 7: (Piano accompaniment)

Staff 8: (Piano accompaniment)

Staff 9: (Piano accompaniment)

Staff 10: (Piano accompaniment)

The piano part features a steady rhythm in the right hand and a more active melody in the left hand, marked "L.H.".

This image shows a page of musical notation for a hymn. The score is written for multiple voices and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is organized into systems of staves. The vocal parts (Soprano, Alto, Tenor, and Bass) are represented by the upper staves in each system, while the piano accompaniment is on the lower staves. The lyrics "A - men" are repeated throughout the piece, often with a long note or a rest indicating a sustained sound. The notation includes various musical symbols such as notes, rests, and accidentals. The overall style is that of a traditional hymn tune.

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